

Bulletin

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THE ADORATION WITH TWO ANGELS

by ANDREA DEL VERROCCHIO (1436-1488) and LEONARDO DA VINCI (1452-1519)
Italian, Florence, about 1473-1478

Gift of a group of donors, 1957

(A detail of this painting is reproduced on the cover)

A RARE PANEL

by VERROCCHIO AND LEONARDO

A Florentine painting of the 1470's representing *The Adoration With Two Angels*, which had hung undisturbed in an old collection in Italy until the war brought it to light, has recently been acquired by the Detroit Institute of Arts as the gift of a generous group of friends.¹

The decade 1470-80 in Florence is one of the greatest moments in the history of painting; almost anything painted then in the Florentine workshops of Verrocchio, Ghirlandajo and Botticelli is of extraordinary artistic interest. The present picture may be said to be, though small, one of the most beautiful and mysterious Florentine quattrocento paintings acquired by any museum in recent times. It presents a further major point of interest, however, because a number of the most competent authorities, who have studied the picture since its discovery, consider it to be a product of the Verrocchio studio and, like the *Baptism of Christ* in the Uffizi, to be in important part a work of the young Leonardo da Vinci. If this opinion is correct—and I believe it to be so—the new painting is added to the small number (hardly more than twenty, certainly less than thirty) of extant pictures representing one of the greatest artists known in history.

The life work of Leonardo da Vinci presents one of the most complex and baffling problems in the history of art. Known facts about his early years are extremely few. In 1472, at twenty, he was enrolled as a painter in the Florentine guild. If he followed the usual apprenticeship, he would have entered the workshop of Verrocchio at least four years before, about 1468.. From the first commission given him as an independent artist, in 1478, we can conclude that Leonardo spent some ten years in Verrocchio's workshops, first as apprentice, then as what might be called head of the painting department.

The paintings which came out of the Verrocchio workshop in the 1470's were produced by the kind of collaboration and the craftsman's methods which were then customary. No one can ever draw an exact division in them, finally and objectively, between the exact parts played by Verrocchio and his helpers; some figures or parts of a picture may show the clearly recognizable style of one or the other artist, but other figures or parts can never be exactly attributed. So it is with the Detroit *Adoration*, which is an unfinished work. The brush drawing for the kneeling Madonna is highly characteristic of Verrocchio; so also is the pose of the Christ Child, although not the execution. The grouping of the two angels around the Christ Child is an artistic invention which could have come only from the mind of Leonardo. The execution of this group seems his also, as does the unfinished landscape, at least to the present writer. Yet exactly

where one man's work stopped and the other's began is a matter of opinion; so is the possibility that more than these two hands may have participated. Precise separation is impossible. But the experts who have seen the picture do agree that it is, both in conception and in execution, in large part the work of one of the greatest artists of European history, Leonardo da Vinci.

Leonardo da Vinci has been such a famous name in art for nearly five hundred years, it is difficult to realize that all but two of the paintings generally accepted today as the output of the first thirty years of his life (before he left Florence for Milan in the autumn of 1482), have been rediscovered during about the last hundred years. Only two early works were known for certain. The unfinished altarpiece of the *Adoration of the Magi* in the Uffizi Gallery, Florence, is documented by a contract dated March 1481. In the *Baptism of Christ*, also in the Uffizi, an angel is stated to have been painted by Leonardo according to Albertini's *Memoriale*, published in 1510 while Leonardo was still in Italy.

After a century of research, some six or eight other early works by Leonardo have been rediscovered, among them the *St. Jerome*, now in the Vatican Picture Gallery, Rome, the portrait of *Ginevra dei Benci* (Liechtenstein collection), the *Annunciation* in the Uffizi, the *Madonna with the Vase of Flowers* in Munich and the *Benois Madonna* in Leningrad. Some trace of mystery haunts all these rediscovered works. Some are beautiful, some disappointing; all are baffling, all subject to argument and conflicting opinions.

The Detroit *Adoration With Two Angels* is both beautiful and baffling. In line with Leonardo's zeal for experiment, and his satisfaction with a drawing or painting when the thought had been expressed, regardless of how "unfinished" it might be technically, the painting reveals an idea stated with magical eloquence, then abandoned. The *Adoration of the Magi* in Florence is the great example of such "unfinished" paintings which are also master works and of decisive importance in the history of art.

The *Adoration With Two Angels* comes from one of the old families of Rome, whose tradition is that it came into the family through a Florentine marriage in the seventeenth century. Recent removal of former overpaint revealed the very beautiful original brush drawing on gesso of the Madonna, close in style to the Verrocchio drawings in Oxford and the British Museum. The cleaning and restoration by Mr. William Suhr, the noted restorer, and the opinions of the specialists on Leonardo da Vinci who have seen the original, are described more fully in a booklet already in the hands of our members. In it I summarized our own conclusions thus:

We believe Verrocchio laid out the design of the kneeling Madonna and probably established in outline the position of the Christ Child. They are characteristic of his manner both in the rather routine poses and in the flat, relief-like arrangement. Leonardo took over a conventional composition and wove the figure of the Christ Child into a design of three figures in depth, revealing the highest originality. The landscape, unfinished, is filled with Leonardesque

motives and even shows left-hand brush-strokes. The picture was never completed and is filled with those abrupt discontinuities which are one of the strangest characteristics of Leonardo's mind. No one could draw, or paint, more perfectly than he: yet his mind seized the world by details and by fragments, so that unity — of scale, of drawing, of execution — is often strangely lacking, especially in the early works.

Within the framework of Leonardo's accepted early works, the Detroit group of angels seems to come after the *Baptism of Christ* and the *Ginevra dei Benci*, and to represent the point at which Leonardo breaks completely away from the Verrocchio studio tradition, to begin the development of his own characteristic arrangements of figures in depth. The chronology of his works is most baffling but the Detroit picture seems to come between 1473 and 1478. In its abrupt contrasts it shows dramatically the difference between Verrocchio the master of the studio and Leonardo the youthful genius who led the next generation and shaped the future of painting.

E. P. RICHARDSON

Cat. No. 1236. Acc. No. 57.37. Panel. Height $23\frac{11}{16}$ inches, width $18\frac{7}{16}$ inches. Donors who made this acquisition possible include: Mrs. Walter O. Briggs, Mrs. Edsel B. Ford, Mr. and Mrs. Leslie H. Green, Mr. and Mrs. K. T. Keller, The McGregor Fund, Mr. and Mrs. Douglas F. Roby, Mr. and Mrs. James S. Whitcomb, Mr. and Mrs. Walter B. Ford, Mr. and Mrs. Joseph Holtzman, Dr. and Mrs. George Kamperman, Mr. and Mrs. Ernest Kanzler, Mr. and Mrs. Alvan Macauley, Jr., Mr. and Mrs. Edward E. Rothman, Mrs. Allan Shelden, Mr. and Mrs. Nathan Silverman, Robert H. Tannahill, Mr. and Mrs. Alfred G. Wilson.

PORTRAIT OF A BAVARIAN LADY

Hans Muelich (or Mielich) is one of the most competent and, in this country at least, one of the rarest German portrait painters of his time. The leading Renaissance painter of Bavaria in the sixteenth century, as he has been called, he was active mostly in Munich, where he painted the members of the patrician families of Southern Germany. The present portrait of a homely lady "aged 27" is signed with Muelich's monogram and dated 1541. It was therefore executed just before Muelich left for his short visit to Rome, and retains, in the simplicity of its color scheme (greens, buff yellow, white and mulberry), the enamel-like smoothness and the sharpness of its outlines, a purely German flavor. As a work of art it is beautifully controlled; as the psychological portrait of a witty, composed and benign Hausfrau at the time of the Reformation, it is perfect.

PAUL L. GRIGAUT

Cat. No. 1226. Acc. No. 57.1. Panel. Height $25\frac{1}{2}$ inches; width $19\frac{1}{2}$ inches. Inscribed center left. IRES ALTES/XXVII/IAR/1541/HM in monogram. Published by Alfred Scharf, "Ein frauenbildnis des Hans Mülch," *Der Cicerone*, XXII (1930), p. 213. Gift of Dr. Rudolf J. Heinemann, 1957.

**PORTRAIT OF
A BAVARIAN LADY**
 by **HANS MUELICH**
 German (1516-1573)
*Gift of Dr. Rudolf
J. Heinemann, 1957*



A LITTLE KNOWN BRONZE by DEGAS

A lively and unusual small bronze figure of a *School Girl* (*Femme marchant dans la rue*)¹ by Edgar Degas has been presented to the Institute of Arts by Dr. and Mrs. George Kamperman. It bears no date, but from the style of the costume, would appear to have been made around 1910, when Degas was in his mid-seventies. The search for movement which fascinated him all his life is evident in the girl's stance as she shifts her weight in walking. "It is the movement of things and people which amuses and even consoles me," Degas wrote to his friend Henri Rouart: "if the leaves of the tree did not move, how sad the tree would be, and we, too."²

At about the time our *School Girl* was created, the aging Degas was devoting much of his time to modelling. It would be a mistake to attribute the style of this period entirely to poor eyesight, for the breadth and pulsating aliveness of his late work are qualities frequently achieved by giants of art towards the end of a lifetime of experience. However, when advancing years and ill health impaired a vision never strong at best, Degas absorbed himself more and more

in modelling. Even though he could barely distinguish the forms before him, his experienced fingers molded the soft wax or clay with sensitivity and sureness. When he could no longer see at all, he stopped working.

Modelling was no new affair for Degas. His friend the sculptor Bartholmé recalls having seen a bas-relief of women picking apples well before 1870, when Degas was thirty-six. Even earlier, between 1866 and 1870, while working on his painting *Mademoiselle Fiocre dans le ballet "La Source"* (Brooklyn Museum of Art), Degas executed a model of a horse in the round, which undoubtedly aided him in composing the painting. In the years that followed, Degas explored every possibility of sculpture as a means of expression. Partly because he preferred to work out his own methods, constructing armatures, making his own wax, Degas' work proceeded with exasperating, even painful slowness. Some attempts resulted in failure. Depressed, he wrote in 1910 to his friend Alexis Rouart,³ "I never seem to finish with my cursed sculpture." Yet he continued doggedly on in his studio through the following year, stopping only when forced to move from his home in the rue Victor Massé a year later. The move from a home in which he had lived for a quarter of a century was too drastic a change, and Degas did no more work in his new apartment on the Boulevard de Clichy.

Of about one hundred and fifty more or less well-preserved works of sculpture discovered in the studio or apartment of Degas after his death in 1917, only about seventy were in sufficiently good condition to be repaired. Two years later, at the request of A. A. Hébrard, the heirs entrusted him with the task of casting. Using the *cire perdue* technique, Hébrard reproduced in bronze seventy-three pieces of sculpture. With a very few exceptions, including the wax *Danseuse de quatorze ans* in the Louvre, the rest of the original wax and clay statuettes were destroyed after the casting.

For reasons unknown to us at this time, our *Femme marchant* was not cast then with the other bronzes, but only some half-dozen years ago. It is a puzzling and unique work. The almost gamin-like face with its upturned nose is close in style to that of the fourteen-year-old *Ballet Dancer* of the Louvre, and quite in line with Degas' abhorrence of the sweet or pretty. (He wrote earlier of New Orleans women, "many have even amidst their charms that touch of ugliness without which, no salvation.") The *School Girl's* candid gesture of braid in hand, the brimmed hat and narrow-skirted costume lend an air of veracity rather than elegance. This modelling of a fully clothed figure is highly unusual, and not at all characteristic of Degas. The Louvre *Dancer*, with her bodice and *tutu* of actual cloth, is an isolated instance. The only other figure whose clothing was modelled in bronze would appear to be the *Masseuse*,⁴ a subordinate figure in attendance upon the usual nude. The reddish brown patina of our *School Girl*, moreover, is not met with frequently in bronzes by Degas.

What was in the sculptor's mind when he created our figure? Not for a problem in movement or balance, for the pose of the *School Girl* is restrained compared to the violent gyrations of his earlier dancers. Was it merely for relaxation, for the joy in feeling the flexible material respond to his touch?



SCHOOL GIRL

by EDGAR DEGAS, French (1834-1917)

Gift of Dr. and Mrs. George Kamperman, 1956

We only know that this fleeting impression of a girl walking down the street — this momentary position captured for a split-second only — is imbued with Degas' magic. The fluid harmony of the piece calls to mind Baudelaire's comment that Degas "loved the human body as a material harmony, as a beautiful architecture, with the addition of movement." Taking its place along with our small bronzes by Renoir and Matisse, our figure by Degas is as delightful as it is enigmatic.

ELIZABETH H. PAYNE

¹ Acc. No. 56.173. Height 10³/₄ inches. Signed on base: *Degas* and stamped: *cire perdue/AA Hebrard*. Gift of Dr. and Mrs. George Kamperman, 1956. A photograph of the original model from which our bronze was cast is reproduced as the final plate in *Edgar Degas: Works in Sculpture* edited by John Rewald, Pantheon Books, Inc., New York, 1944.

² *E. Degas: Letters*, edited by Marcel Guérin, introduction by D. Halévy, Oxford, England (1948), p. 117.

³ *Ibid*, p. 229.

⁴ Rewald—Plate LXIII.

A DISTINCTIVE GROUP OF FRENCH FAÏENCE

Not long after their initial appearance here in the exhibition *French Taste in the Eighteenth Century*, twelve fine pieces of French faïence were added to the permanent collection of European ceramics.* The group includes representative examples of both the minor and major productions of the 18th century faïence factories, from an unpretentious mustard pot made by the little pottery at Saint-Omer to a pair of thinly potted and exquisitely enameled plates from Sceaux, a major factory which closely imitated the elegance of contemporary porcelain. The formal arabesques and reticent *grand feu* palette of the Régence style are represented in an armorial tray from Marseilles and a cider jug from Rouen, both made in the 1730's. Painted in *blue camaïeu*, the delicate lacework border of the Marseilles tray is a distinctive version of the *décor Bérain* which from 1710 to 1740 dominated the production of the great Clérissey pottery at Moustiers; of all the Marseilles potteries, the Leroy factory may have felt the influence of this Moustiers style most strongly, since its founders were themselves members of the Clérissey family. The Rouen cider jug, typical of the "style rayonnant" in its highly stylized floral motifs, belongs to a class of presentation pieces which were ordered throughout the 18th century by bourgeois families for special domestic occasions; it is inscribed with the name of the recipient and the date of the happy event.

In the third quarter of the century, faïence production turned almost exclusively to rococo decor in *petit feu* colors, a style and technique introduced at Strasburg about 1745. At nearby Niderviller, according to tradition, the Baroness de Beyerlé (herself an amateur flower painter) engineered the adoption of the new fashion by the Niderviller pottery. The soup tureen in our group with its *rocaille* shape and *fleurs des Indes* painting is a magnificent example of such response to the Strasburg manner. But it was among the venerable factories at Marseilles that the chief competition for Strasburg's achievement developed. Pierrette Perrin, widowed in 1748, not only began a long and successful career as manager of her husband's pottery, but instituted the production of *petit feu* wares which were to become the principal reason for its subsequent fame.

* All of these pieces were formerly in the collection of Mrs. Marguerite Glover of New York City.

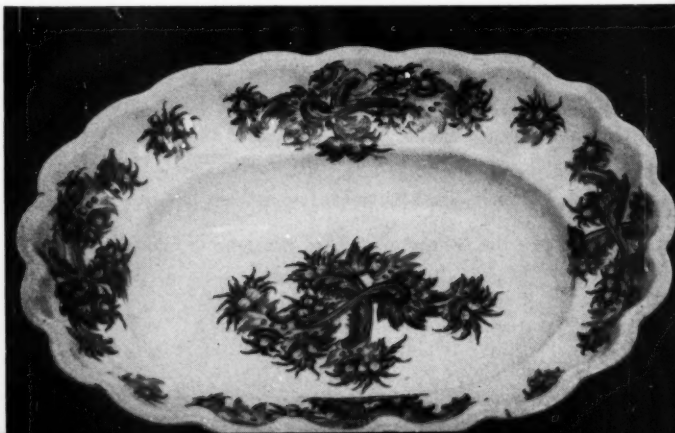


6. SOUP TUREEN. Niderviller, about 1760
Gift of Mrs. Owen R. Skelton, 1956

Other Marseilles *faïenciers* also produced wares in this new fashion, but perhaps because of the brilliant talents of her chief decorator, Honoré Savy, none were more captivating than those of the Widow Perrin. In our group are two examples of this superbly casual rococo style, a pot-pourri jar and a covered bouillon dish, both with delicate applied ornament and the celebrated "German" flowers painted in subtle polychrome and endless variations of *rouge d'or*.

The great centers of the earlier baroque style, Rouen and Moustiers, resisted the transition to painting in enamel colors and continued the *grand feu* tradition as late as the 1770's. Our Moustiers ewer and basin are examples of such late

10. EWER AND BASIN. Moustiers, about 1770
Gift of the Founders Society,
General Endowment Fund, 1956

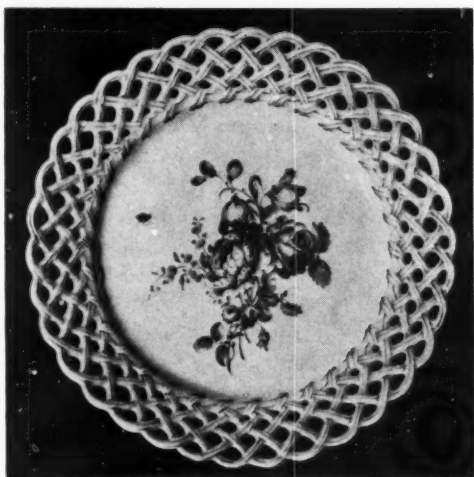




5. TEAPOT

Marseilles, about 1765-1770

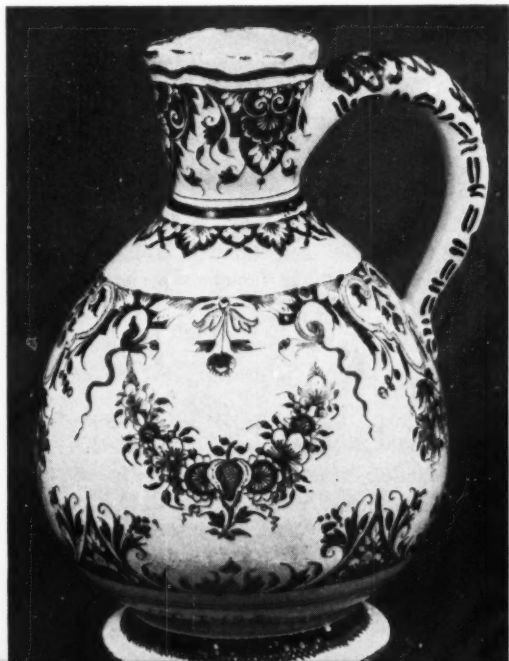
Gift of the Founders Society,
Joseph Boyer Memorial Fund, 1956



8. PLATE

Sceaux, about 1770-1775

Gift of the Founders Society,
General Endowment Fund, 1956



1. CIDER JUG

Rouen, 1734

Gift of the Founders Society,
General Endowment Fund, 1956

high temperature polychromy, a method developed by the founder of the Olerys factory, and continued under the later management of Joseph Olerys II. Latest in date of the entire group is a plate from Saint-Amand-les-Eaux, a minor factory in northern France whose products sometimes bore a close resemblance to the *bianco sopra bianco* wares of the English Delft makers. Such evidence of English influence was perhaps symptomatic of the impending decline of the French faïence industry as it was forced into competition with the mechanized production of late 18th century Staffordshire.

VIRGINIA HARRIMAN

1. CIDER JUG. Rouen, 1734. Inscribed "Charles Le Roux 1734." Decorated in blue, red, yellow and green on a greyish ground. Acc. No. 56.87. Height 10 inches. Gift of the Founders Society, General Endowment Fund, 1956.
2. CIRCULAR TRAY. Marseilles, Leroy factory, ca. 1735. Decoration in blue monochrome, Bérain border, coat of arms in center. Acc. No. 56.72. Diameter 11¾ inches. Gift of the Founders Society, the Mary Martin Semmes Fund, 1956.
3. POT-POURRI JAR. Marseilles, Veuve Perrin factory, ca. 1765. Rococo floral decoration in polychrome, molded and applied forms. Acc. No. 56.97. Height 5 inches. Gift of Mrs. Marguerite Glover, New York, 1956.
4. BOUILLON DISH. Marseilles, Veuve Perrin factory, ca. 1765-70. Rococo floral decoration in polychrome, molded rose finial. Acc. No. 56.90. Height 4¾ inches; diameter 6 inches. Gift of the Founders Society, General Endowment Fund, 1956.
5. TEAPOT. Marseilles, ca. 1765-70. Rococo floral decoration in polychrome with flower finial; rustic handle and spout in rose-pink. Acc. No. 56.74. Height 5¼ inches. Gift of the Founders Society, the Joseph Boyer Memorial Fund, 1956.
6. SOUP TUREEN, with tray. Niderviller (or perhaps Lunéville) ca. 1760. Molded and painted floral decoration in rose-red, yellow, green, blue and mauve, with fish finial. Acc. No. 56.76. Height 10 inches; length 12 inches; width 8 inches. Gift of Mrs. Owen R. Skelton, 1956.
7. JUG, with pewter mounted cover. Sceaux, ca. 1748-55. Coat of arms of Étienne Mignot de Montigny (1698-1771) in center in polychrome; simulated drapery at lip in blue with floral polychrome. Acc. No. 56.99. Height 9½ inches. Gift of Mrs. Marguerite Glover, New York, 1956.
- 8 and 9. PAIR OF PLATES. Sceaux, ca. 1770-75. Central floral decoration in polychrome, yellow open work borders. Acc. Nos. 56.88, 56.89. Diameter 9½ inches. Gift of the Founders Society, General Endowment Fund, 1956.
10. EWER and BASIN. Moustiers, ca. 1770. Olerys factory. Decorated in blue, orange-yellow, and green with fantastic floral motives. Acc. No. 56.73a, b. Height of ewer 10½ inches; width of basin 11½ inches. Gift of the Founders Society, General Endowment Fund, 1956.
11. MUSTARD POT, with attached tray. Saint-Omer, ca. 1765-70. Figures painted in reserve on a mottled light brown ground. Acc. No. 56.98. Height 4 inches; length 6½ inches. Gift of Mrs. Marguerite Glover, New York, 1956.
12. PLATE. Saint-Amand-les-Eaux, ca. 1773-80. Central floral decoration in polychrome; on border, three floral sprays in opaque white over greyish ground. Acc. No. 56.75. Diameter 9¼ inches. Gift of the Founders Society, General Endowment Fund, 1956.



MILLEFLEURS TAPESTRY
 French, last decade of 15th century
 Gift of the Founders Society, 1956

A MILLEFLEURS TAPESTRY

It is a truism to say that of all tapestries designed during the fifteenth century those we call "Millefleurs" give us the greatest pleasure. A collection of Gothic tapestries may be interesting in subject matter, yet it remains incomplete without a Millefleurs. It is therefore with a rarely achieved feeling of satisfaction that I describe a great gift of the Founders Society, and if my words sound over-enthusiastic, just come and look at it.

The new tapestry has all the charm one can wish for. It is not too large, an almost pure square.¹ The border holds the exuberance of the field well together, and the central motif is perfect in size and imagination. It shows a tiny pond, almost a well, where a lopped-off tree supporting a large coat of arms rises from

an island, while two ducks swim around in the bubbling water. They are precious creatures; a griffin, the fabulous guardian of hoarded treasure, keeps watch over them, leaning on the hexagonal crenellated wall. His awful presence explains the fact that no other living being, not even a bird, dares intrude. Only the soft wind blows gently over the flowers which stand out on a ground of the most beautiful rose red.

What could the artist devise for a frame suitable to all this loveliness? It had to be firm and simple and it required space to picture more coats of arms and a device chosen by the owner. The anonymous artist chose a wide band of darkest blue and for its seams a heavy rope which for diversity he knotted here and there. Having some short lengths of rope left over, he proceeded to tie together the letters M and I, which he placed in the corners. This he followed up with coats of arms to mark the center of each side; two of them are a women's lozenge-shaped blazon. The remaining spaces he used for scrolls, cunningly twisted and inscribed, four times repeated, with the device: *Vaille cue vaille-Lors se verra*.

Such devices were fashionable in the fifteenth century. On tapestries we find them often, as for instance "Mont le desire" embroidered on the sleeve of a lady in the Duke of Devonshire's Hunting Tapestries, and "Mon seul desir" on the tent of the *Lady with the Unicorn* at the Cluny Museum in Paris.

A companion to our tapestry has gone to the Glasgow Art Gallery with the Burrell collection. Its central motif shows a tiny garden, enclosed with a wooden fence and watched by a Wild Man. The coats of arms on our tapestry have not yet been identified; the joined initials may refer to a matrimonial alliance. The tapestry was woven in a French atelier, possibly in Touraine, more plausibly in Northern France during the last decade of the fifteenth century.

ADELE C. WEIBEL

¹ Accession number 56.190. Height, 9 feet 6 inches; width, 10 feet 1 inch.

THE ARCHIVES OF AMERICAN ART

The Archives of American Art has recently undergone a period of intense activity, during which new contacts with an interested public gave the staff a good chance to evaluate holdings and methods of organizing material.

In June, a meeting of the Trustees was held in the Detroit Institute of Arts. Those present were: Charles F. Moore, Jr., chairman, Mrs. Edsel B. Ford, Mrs. Charles F. Willis, Jr., H. F. DuPont, Al Capp, Vincent Price, Howard W. Lipman, Lawrence A. Fleischman. Absent were Senator J. W. Fulbright and Joseph Hirshhorn. Officers elected for the coming year were: Charles F. Moore, Jr., chairman, Mrs. Edsel B. Ford, vice-chairman, Lawrence A. Fleischman, treasurer. The progress and future needs of the Archives were detailed to the Trustees in a report, after which Mary Bartlett Cowdrey, who is in charge of the New York section of the project, spoke on the collection of materials.

In the first half of 1957, approximately 18,000 frames of microfilm have been

added to the Archives, consisting of material from the pamphlet and clipping collection concerning American print makers in the New York Public Library Print Room. Material gifts to the Archives during this half of the year vary widely from books to glass slides to actual paintings. One such gift, which allows the trial of a new medium, is a tape recording containing a reminiscence of her husband made by Mrs. Alson Skinner Clark. There were also several important gifts of writers' notes and correspondence from various sources. These include over 1500 letters and many photographs.

CAROL E. SELBY

ART FROM A NEW NATION

The State of Israel is today actively preparing for a culturally rich future through the creation of museums of Eastern and Western art and the institution of schools for the native talent which it hopes to cull from new born generations.

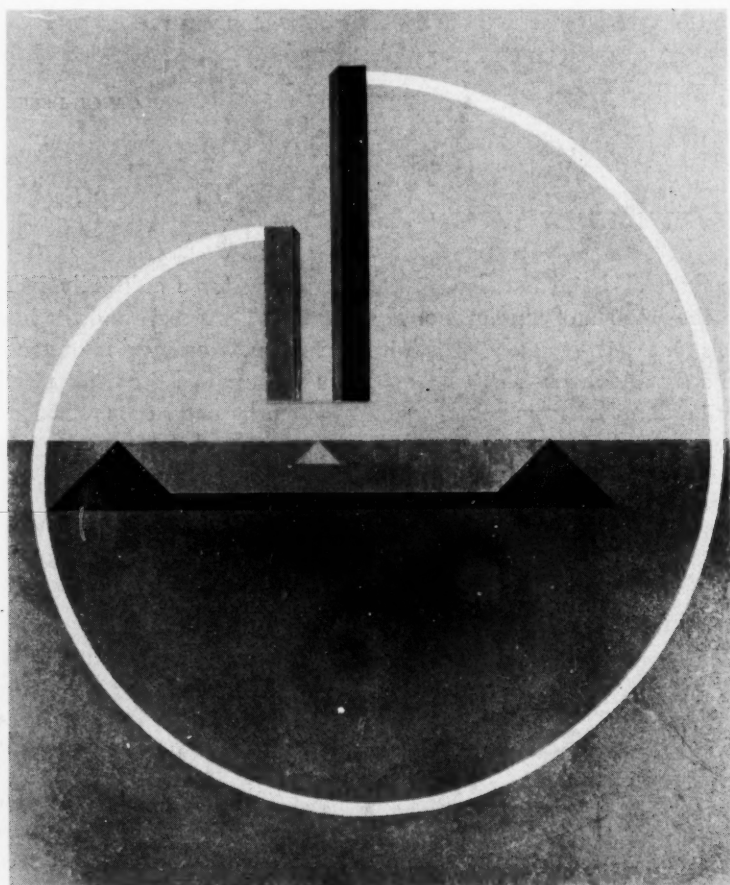
The artists Ashheim, Marcel Janco, Reuvin Rubin, Miron Sima and Jacob Steinhardt, uprooted from diverse parts of a turbulent Europe, had achieved maturity in their craft and a reputation for their art before settling in a new



FANTASTIC FORMS (Colored woodcut) by JACOB STEINHARDT, Israeli Contemporary
Gift of Dr. and Mrs. Max Lichter, 1956

land to work and to teach. Through the generosity of Dr. and Mrs. Harry Y. Hoffman and Dr. and Mrs. Max Lichter, the Institute is fortunate in having samples of the work of these artist-teachers who are helping to form the color and texture of Israel's tomorrow.

N. S.



PROUN NO. 95. About 1920, by EL LISSITZKY, Russian (1890-1941)

From the Exhibition *COLLECTING MODERN ART: Paintings, Sculpture and Drawings from the Collection of Mr. and Mrs. Harry Lewis Winston*

The collage by the Constructivist El Lissitzky forms part of the Mr. and Mrs. Harry Lewis Winston Collection, exhibited at the Detroit Institute of Arts from September 27 to November 3, 1957. From Detroit, the Exhibition will travel to the Virginia Museum of Art in Richmond, the San Francisco Museum of Art, the Milwaukee Art Institute and the North Carolina Museum of Art in Raleigh.

